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ABSTRACT

Intended to accompany the children's play "The Prince Who Wouldn't Talk" by James Brock on a tour of elementary schools, this guide is designed to help prepare students for the production, stimulate them to new thinking, and create follow-up activities for the classroom. The guide's first section gives a brief history of the Children's Drama Tour at Potsdam College (State University of New York), a synopsis of the play, a director's note, and notes about the cast and crew. The following section contains notes to the teacher and offers suggestions for classroom activities and exercises in dramatic play, drama games and exercises, role playing and improvisation, and related activities (including brain teasers, word lists, crossword puzzle activities, and poems). The next section lists 11 readings in drama for elementary teachers and 33 items of literature for extension and enrichment. The final section offers examples of aims and objectives in adapting these and other drama activities to the curriculum. (SR)

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Educational Guide

to

James Brock's

THE PRINCE WHO WOULDN'T TALK

by

Margaret M. Philbin

in Collaboration with

Anna Woods

Children's Tour

Potsdam College Department of Dance/Drama

November, 1989

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The Author

Meg Philbin teaches language arts and reading in the School of Professional Studies, State University of New York College at Potsdam. In 1981, she obtained an Ed.D. in Reading from Lehigh University. Dr. Philbin's prior work includes teaching English, providing clinical services, consulting in learning disabilities and reading in public schools, and college teaching in Ohio and Wisconsin. Her special interest is in stimulating children's reading and writing through poetry, literature and the arts.

History of the Children's Drama Tour

The Tour began in 1968, originally touring in both the Fall and Spring Semesters. Now the Tour occurs only in the Fall Semester. The director of the Tour typically is a student who has directed a show the previous semester, and consequently was chosen to direct the Children's Tour.

The show always opens on the Potsdam campus. Then the tour "hits the road," playing ten schools in five days. The company is on the move early in the morning so that it can perform at the first school at about 10 or 11 A.M., moving on to their afternoon destination to perform at about 1 or 2 P.M.

The Children's Tour has presented a variety of folktales, allegories, nursery rhymes, and stories including Wiley and the Hairy Man, Androcles and the Lion, Alice in Wonderland, Little Red Riding Hood, and The Fabulous Fable Factory.

Synopsis of The Prince Who Wouldn't Talk

The King and Queen discover that their son, the Prince, won't talk. What they haven't realized is that neither of them ever give him a chance to talk. The pretty young Maiden, who has befriended the Prince, points out this fact but they won't listen to her either.

The King and Queen put the Prince through a series of tests conducted by three wizards. Of course, absolutely nothing is wrong with the Prince, other than that he has by now lost his self-confidence and is afraid to speak in front of people. When it looks like every effort to get him to talk is going to fail,

the young Maiden discovers a way. She announces that she is going to leave the kingdom forever. In order to stop her, the Prince must speak out; he does, and all ends well. At the end, the audience is brought into the action to discover what lessons can be learned from the problems and their resolutions addressed by the play.

Director's Note

When I first encountered The Prince Who Wouldn't Talk, I was immediately enchanted by the idea of a children's story that can teach so much, yet still be a charming fairy tale designed to enchant young children. All too often, children are brushed aside by overly busy parents. When this happens, it becomes evident such behavior may become detrimental to the child.

In this day and age, when it is so important for children to speak out, they are unintentionally sent signals not to do so. If this problem persists, then children may become inhibited by adults. Thus, when children should speak out, they may be afraid that no one will take the time to listen to them. Through the "magic of theatre," the author, James Brock, has chosen to present this sad situation in a comical and entertaining way.

The "magical and mystical" medium of theatre allows children to learn the importance of speaking out, and how silly it is not to do so when the need arises. In this play, the King, Queen, and Wizards seem all too nonsensical, when in reality it is all their nonsense which helps make the "magic" of the play.

It is my hope that, through this magic, the children are entertained as well as educated. Maybe they will even be brave enough to "just blurt it out" the next time there is a need for them to speak up about something of grave importance. After all, the children are our future.

About the Cast and Crew

Artistic Director - Kenneth Sunshine. Ken is a senior Drama Major, who is concentrating in directing. This show marks his second directorial experience. In the future, he hopes to attend graduate school and achieve a Master of Fine Arts in Directing.

Assistant Director - Caryn March. Caryn is a transfer student from Cobleskill College, where she received her A.A. in Humanities. She is now majoring in Drama and Early Childhood Education. This is Caryn's first work in the Potsdam theatre, but she has been active in drama for many years.

Faculty Advisor - Barbara Burgess. Barbara is a Potsdam College Alumna and while a Drama major here she directed The Fabulous Fable Factory, the 1986 touring show. She is currently directing A Christmas Carol, which will be performed in the College Theatre in December.

* * * * * * *

King - Jamie McComber. Jamie is a sophomore English/Writing major. He hopes to someday teach in his hometown of Massena, NY.

Queen - Kristie Farr. Kristie is a sophomore triple major in Drama, English, and Education. She also is the Costume Designer for this production. It is Kristie's wish to someday teach others

the joy of theatre.

Prince - Gregory Foster. Greg is a junior majoring in Drama with a concentration in Acting. He plans to further his education by going on to graduate studies in this area.

Maiden - Holli Fredricks. Holli is a freshman majoring in English with a minor in Drama. She hails from Rochester, NY, where she was also active in theatre.

Wizard of Noiseology - Shari Breitenstein. Shari is a junior at Potsdam College. The Prince Who Wouldn't Talk marks her premiere performance at Potsdam.

Wizard of Voiceology - Jennifer Graham. Jennifer is a sophomore Drama major. She is from Niskyuna, NY, where she has been involved in drama for several years.

Wizard of Thinkology - Shannon Miller. Shannon is a freshman majoring in Early Childhood Education and Drama. She is originally from Binghamton,NY, where she has been involved in the theatre.

Narrator - Beth Falvo. Beth is a freshman majoring in Voice at the Crane School of Music, and a Communications minor. She is from Albany, NY, where she was also involved in the theatre.

INTRODUCTION TO THE GUIDE

As a result of the Children's Tour, we wish to encourage continued drama work in the classroom. The educational guide is meant to stimulate this interest.

To The Teacher

We feel teachers act as the bridge in helping children understand and enjoy a children's theatre production. This guide is designed to help:

* Share with students your excitement about the show;
* Help them get ready for the production;
* Encourage them to question; theatre is meant to stimulate new thinking;
* Create follow-up activities for your classroom.

Projects & Activities

In order to expand the Children's Show experience, both before and after the production, we have included within the guide some suggestions for classroom activities. In addition, at the end of this guide, we also offer examples of aims and objectives for your consideration in adapting these and other activities to your curriculum.

Dramatic Play

Dramatic play is a vehicle through which young children learn spontaneously. In dramatic play, children role play in order to make sense out of scattered experiences by relating their own observations and impressions.

Exercise 1 - Following a discussion of what happens during a royal banquet, the children use props such as plates, goblets, glasses, trays, scepter, crown and wizards' hats from a theme-oriented prop box. Children assume roles as, for example, Queen, Prince, wizards, servants and courtly diners. The teacher may suggest that the scene open with an appointed servant sounding a gong. Following the sounding of the gong, the students should be allowed autonomy in improvising the specifics of their dramatic play.

During the days that follow, children might be encouraged to discuss the banquet scene, and subsequently write a class version of their dramatization. The teacher might also encourage them to illustrate their "script" using magic markers, crayons or paint.

Exercise 2 - Students are presented with a proclamation from the King stating that a large reward will be offered for the person able to convince the prince of the realm to speak. Post the proclamation on a large sheet of tag board. Group the children, and ask them to create imaginative recipes for getting the Prince to talk (e.g., gather the ingredients for a smooth talk milkshake potion; the ingredients include a strip of slippery elm bark, a cup of whistle water, a teaspoon of banana oil for squeaky vocal chords and two quarts of boom from a boom box.)

Drama Games & Exercises

Drama games and exercises help children to learn concentration, freedom and creativity. Through games and drama

exercises, children develop trust in one another, share experiences and interests, and accept differences.

Exercise 1 - Have the children form pairs, A and B, with child A facing child B. A is the mirror, B initiates the movement. A silently imitates or "reflects" all of B's movements and expressions. Whole body movement may be necessary. Have them change roles, allowing A to be the initiator this time.

Have the children discuss the characters they have seen in the play. What were their facial expressions? What did they wear? Have a brief discussion of the characters. Ask the children to close their eyes and imagine the characters. Again, have the children take turns being the initiator and mirror, but this time ask the children to behave as one of the characters from the play. They should mime that character's movements and expressions. Let each child take a turn as the initiator. Have the children try to guess which character their partner was miming.

Exercise 2 - The teacher creates a wand from rolled paper. Treat it with reverence and care. Slowly pass the wand around the circle, being sure that it is handled with care and regard to its magical powers. When it has returned to the teacher, discuss what it felt like to hold the magic wand. Have the children focus first on what their hands felt, and then on what their minds felt.

Next, pass the wand around the circle, but this time explain that the wand will magically transform itself as it is passed to the next person. It transforms itself into some type of familiar

object (e.g., a rolling pin). Have each child hold the wand and use it as the familiar object that it has become in his or her hands. Allow the other children to try to guess what that object is. When they have guessed successfully, the child passes it on to become yet another object. Later the children may want to write or draw about the magic wand and what it became.

Exercise 3 -The children sit in a circle. The teacher explains to the group that they will all "make telephone calls." The teacher will start by whispering in one student's ear, and that student passes the message on to the next child and so on around the circle. The teacher can perhaps be a wizard speculating why the Prince won't speak (e.g., he lost his tongue in a sword duel). When the message reaches the last child, have the child repeat to the group what he heard. See if it is different from the way it started. If there is time, send another message around. This activity can lead to several different class discussions, such as the reasons folktales change throughout history, or how spreading rumors is not a nice thing to do.

Exercise 4 - The teacher has the students sit in a circle. He brings to the group an empty shoebox that holds an imaginary lump of clay. He asks a student to hold this covered box while he touches it with the wand and chants a few magic words. He or she then takes from the shoebox this imaginary, magical lump of clay. He or she explains that this magic clay can be shaped into anything that the person holding it wishes it to be. The teacher

shapes the clay into something and from the way he or she holds it and outlines the shape the children guess what object he has made. Once they guess correctly, the teacher works the clay back into a lump and passes it on to the next child. The clay should go around the circle with each child forming it into an object, while the other children guess. The teacher may have to help in the guessing at times if the other children are unable to figure out what is being shaped.

The magic clay can be stored in the play area of the room to be used by the children during their playtime.

Role Playing & Improvisation

Role playing is the process of moving children into roles other than their own personal identities to explore and think about attitudes different from their own. Improvisation is the spontaneous reaction to dramatic incidents, and takes the form of verbal and non-verbal activities.

Exercise 1 - Think of the noises made by a noise machine. Think of the noises that would come from these types of machines: loud, whispering, screeching, clanking, tooting, rusty, heavy, grinding, whistling, windy, or rhythmic.

Make up more types of machines. The teacher names the machines, and the children make the sounds. Once a number of sounds are generated, have the children pair up as in previous exercises and recreate the sounds of each machine. Have them imagine the sound that their own machine makes, and the pattern

that it has (e.g., bam-bam-BAM...bam-bam-BAM). Have them create the pattern that suits the machine. Practice individual machines and sound patterns, and then share them with the group. Put all the machines together to produce a sound collage. Encourage younger children to imagine what their machines would look like. Have the children draw their machines with the sounds emerging.

Have older children write about their machines, the sounds, and the products they might produce (e.g., eyeglasses for parakeets).

Exercise 2 - Ask them do the same style of activity thinking specifically about the machines that imaginary wizards of Noiseology, Voiceology, and Thinkology might have. Have the students explain how these machines could be used to help a Prince speak.

Exercise 3 - Have the class brainstorm ideas about types of magical characters (e.g., fairies, leprechauns, witches, wizards, etc.) The teacher should write these ideas on the board or a large piece of paper. With younger children, let each child take his or her turn being a magical character. The other children can ask this character questions (e.g., "What is your name?", "Where do you live?").

Older children can break into pairs and take turns interviewing each other as magical characters. Tape record the interviews. Later, each can write an account of the interview for classroom publishing.

Exercise 4 - Have the children role play one of the characters in the play. Have younger children ask questions about how the Prince came to speak. Encourage them to think of new ideas and reasons.

For older children, again use the interview scenario with the people who are interviewed being characters from the play. For example, the interviewer asks, "Prince, how do you feel now that you have your voice back?" The Prince responds.

Exercise 5 - Define tableau for the children as "a frozen picture." It is a scene that has had the movement stopped. They will be creating these tableaus.

First, have them focus on the play by giving a simple retelling of the story. The teacher should write this down. Have the children pick what they think are the most important scenes from the beginning, middle, and end of the story; e.g., The King and Queen in the throne room trying to get the Prince to speak.

Appoint children to mime the scenes separately. Have two groups mime the selected scene from the beginning, two mime the scene from the middle, and two mime the scene from the end. Each group presents their scene as the teacher narrates from the class' retelling of the story. As the children present their scenes the other children are their audience. At some point during their scene, the teacher has each group that is acting "freeze their motion" to form a tableau. Discuss the differences in how the groups saw and presented the same scene.

Related Activities

These related activities are ideas, suggestions and thinking activities designed to extend the children's interests as extensions of themes introduced in the play.

** The following vocabulary list includes words commonly used in theatre as well as words used specifically in The Prince Who Wouldn't Talk. Young children may not be familiar with these words. Including these words might be helpful in order to improve their understanding of the show activities.

Theatre Vocabulary		Play Vocabulary	
cast	scene	astounding	liege
costume	script	court	lullabye
court	set	curtsy	maiden
plot		decree	nursery rhyme
props		despair	palace
		fable	proclamation
		fortnight	pronouncement
		kingdom	wizard

** In order to determine whether the Prince has a brain, the Wizard of Thinkology assigns him puzzles to solve. Here are some new brain teasers for your students to solve. After solving the brain teasers, ask the children to create their own.

Brain Teasers

1. When birds, big and small, hear Winter's call, which way do they fly? [south]

2. After Winter, cold and long, when they hear the springtime song, which way do birds fly? [north]

3. When a man they pursue, the police, dressed in blue, what do they want him to do? [stop]

4. When a creature like a mouse, in making its house, burrows a tunnel in the ground, which way does the tunnel go? [down]

5. When a sad circus clown puts on a frown, which way does his mouth turn? [down]

** Studying character development within the structure of stories and poems is a valuable comprehension strategy for middle grade children.

Copy the poem "The King's Breakfast, "by A. A. Milne, which is included in The World of Christopher Robin (Dutton, 1958). After leaving the poem posted for several days, ask the children to discuss the similarities they find in A. A. Milne's King and the King of The Prince Who Wouldn't Talk. Have them list these similarities.

Divide the poem into a simple structure based on beginning, middle and end. Rewrite the poem as a Readers' Theatre script, with scenes as in The Prince Who Wouldn't Talk. Publish the script. Work with the new script, using class readers and tableaus to illustrate visually the scenes the children have created from the poem.

The King's Breakfast **

The King asked
The Queen, and
The Queen asked
The Dairymaid: "
"Could we have some butter for
The Royal slice of bread?"
The Queen asked the Dairymaid,
The Dairymaid
Said, "Certainly,
I'll go and tell
The cow
Now
Before she goes to bed."

The Dairymaid
She curtsied,
And went and told the Alderney,
"Don't forget the butter for
The Royal slice of bread."
The Alderney
Said sleepily"
"You'd better tell
His Majesty
That people nowadays
Like marmalade
Instead."

The Dairymaid
Said, "Fancy!"
And went to
Her Majesty.
She curtsied to the Queen, and
She turned a little red:
"Excuse me,
Your Majesty,
For taking of
The liberty,
But Marmalade is tasty, if
It's very thickly spread."

The cow said
"There, there!
I didn't really
Mean it;
Here's the milk for his porringer
And butter for his bread."

The queen took
The butter
His majesty.
His majesty said,
"Butter, eh?"
And bounced out of bed.

The queen said,
"Oh!"
And went to
His Majesty:
"Talking of the butter for
The royal slice of bread,
Many people
Think that
Marmalade
Is nicer.
Would you like to try a little
Marmalade
Instead?"

The King said,

"Bother!"

And then he said,

"Oh, deary me!"

The King sobbed, "Oh, deary me!"

And went back to bed.

"Nobody," He whimpered,

"Could call me

a fussy man;

I only want

A little bit

Of butter for

My bread!"

The queen said

"There, there!"

And went to the Dairymaid.

The Dairymaid

Said, "There, there!"

And went to the shed.

"Nobody," he said,

As he kissed her

Tenderly,

"Nobody," he said,

As he slid down

The bannisters,

"Nobody,

My darling

Could call me

A fussy man ---

BUT

I do like a little bit of butter to my bread!"

** "Peanut-Butter Sandwich," from Where the Sidewalk Ends, by Shel Silverstein, is one of many poems available for use with children in examining character traits.

** Word clues and terms are offered for two practice crossword puzzles. The first deals with theatre vocabulary; the second, with vocabulary specific to the play. As a group project for middle grade students, have the children devise the graphics necessary for these puzzles. Use Cross Word Magic for the Apple Computer, by L & S Computerware or Mindscape.

Puzzle #1

Clues	Word List
1. What actors use to learn lines	characters
2. A story like "Cinderella"	nursery rhyme
3. The story of the play	set
4. Aesop's story	fairy tale
5. Things on stage that show where the actors are pretending to be	cast
6. A small piece of the play	moral
7. All of the actors in a play are part of this	props
8. Clothes an actor wears	plot
9. Objects actors use when acting	fable
10. A poem like "I Know An Old Lady"	costumes
11. The lesson of a story	scene
12. The people in the story that actors play	script

Puzzle #2

Clues	Word List
1. Young girl	wizard
2. Castle; royal home	kingdom
3. Place where ladies and gentlemen gather	proclamation
4. A ladylike bow	fortnight
5. Royal announcement	palace
6. Two weeks	liege
7. King's command	narrator
8. Song used to put babies to sleep	lullabye
9. King; lord; ruler	decree
10. Magician	curtsy
11. King's land	maiden
12. Storyteller	court

Readings in Drama for Elementary Teachers

Creative Dramatics for the Classroom Teacher. Ruth B. Heinig, and L. Stillwell. Englewood Cliffs, NJ: Prentice-Hall, 1981.

This idea and resource book discusses the how and what of drama in the classroom. Useful to the inexperienced teacher, it is a step-by-step guide to creative dramatics. Included are activities, suggestions, and resources for teaching drama to children.

Drama Guidelines. C. O'Neill, A. Lambert, R. Linnell and J. Warwood. London: Heinemann, 1976.

This useful reference book discusses the aims of drama teaching, the implementation of drama, and the function of the teacher. Sample lessons, teaching strategies, and methodologies are introduced.

Dramathemes. Larry Swartz. Markham, Ontario: Pembroke, 1982.

A practical lesson approach incorporating literary models and drama strategies from games to story-telling to whole group improvisation.

Dorothy Heathcote: Drama as a Learning Medium. Betty Jane Wagner. Washington, D.C.: National Education Association, 1976.

Essential reading for all drama teachers. Wagner describes and analyzes the lessons, techniques, and philosophy of Dorothy Heathcote. "The Brotherhood of Codes", "Dropping to the Universal", and "The Use of Role by the Teacher" are just a few of the topics included.

Educational Drama for Six to Twelve Year Olds. Grace Layman. Toronto: Methuen, 1976.

This is a basic book on educational drama - how it relates to the development of self and the understanding of others, and how to incorporate it into the curriculum.

Follow Me. Marianne Torbert. Englewood Cliffs, NJ: Prentice-Hall, 1980.

This is a handbook of more than 100 movement activities designed to five children a sense of personal success. The book shows how well-planned play activities teach children such skills as social interaction, focusing attention, creativity, emotional control, and so on.

Giving Form to Feeling. Nancy King. New York: Drama Books Specialists, 1975.

This book describes more than 100 flexible activities incorporating movement, shape, color, texture, rhythm, sounds, and words designed to foster the use of imagination and freer communication among children.

Let's Pretend. Julie Hagstrom. New York: ATW Visual Library, 1982.

This is a "recipe book" of play ideas designed to stimulate the creativity of young children. Promotes independent imaginative activity and encourages group play.

100 Plus Ideas for Drama. Anna Scher and Charles Verral. London: Heinemann, 1976.

This is an ideas book, full of dramatic activities and suggestions that have been tested on both children and adults. It would be of use to teachers and group leaders who wish to use drama activities and exercises.

Practical Primary Drama. Geoff Davies. London: Heinemann Educational Books, 1983.

This book, designed for teachers with little or no experience with drama, contains many practical suggestions on how to prepare and conduct drama sessions. Ideas for lessons are offered and discussed.

Put Your Mother On The Ceiling: Children's Imagination Games. R. Demille. Harmondsworth, Middlesex: Penguin Books, 1973.

Presents a number of imaginative games for children. The games are designed to teach children six years of age and older that the better they use their imaginations, the better they can handle reality.

Literature for Extension and Enrichment

* A Basket Full of White Eggs: Riddle-Poems. Brian Swarm. Illustrated by Ponder Goembel. Orchard Books, 1988.

  Perfect for reading aloud with a single child. Guess the answers to the riddles from the context of the illustrations using simple phrases.

* A Birthday for the Princess. Story and illustrations by Anita Lobel. Harper & Row, 1973. Grades K-3.

  Based on one of the central themes of The Prince Who Wouldn't Talk, the princess of Lobel's tale is "not listened to," even on her birthday. Then she meets the organ-grinder and his monkey, who confirm for her the true meaning of friendship. This story would make an excellent reader's theatre script for grades 1-3.

* Big Anthony and the Magic Ring. Retold & illustrated by Tomie de Paola. Harcourt Brace Jovanovich, 1979.

  Big Anthony is transformed into a handsome person with the help of Strega Nona's magic ring but, without the assistance of Strega Nona, he can't change himself back again. An opportunity for children to imagine themselves transformed into whatever they want to become.

Bill Severn's Magical Workshop. Bill Severn. Illustrated by Craven & Evans/Creative Graphics. New York: H. Z. Walck, 1976.

  Step-by-step instructions for making and using a variety of props and devices in more than sixty magic tricks.

* City Sounds. Rebecca Emberly. Little, Brown, 1989. Preschool to grade 1.

Stimulates young readers' imaginations as it introduces them to the sounds of a city. Invites children to listen for the sounds around them.

Devil's Donkey. Bill Brittain. Illustrated by Andrew Glass. Harper & Row, 1981.

Daniel Pitt doesn't believe in magic until he comes up against Old Magda the witch.

* Dragon Stew. Tom McGowen. Illustrated by Schart Hyman. Follett, 1969.

A delightful tale about a king with a big appetite, whose proclamation inviting the best cooks in the land to a cooking contest attracts attention throughout the kingdom. Dragon Stew becomes a delicious beef stew in the hands of a trickster character, Klaus, and his assistant, probably the world's last dragon.

* Jungle Sounds. Rebeccaa Emberly. Little, Brown, 1989. Preschool to grade 1.

Focuses children's attention on sounds made by jungle animals. A glossary lists the names of animals and their sounds. A companion volume to City Sounds, by the same author.

John Fisher's Magic Book. John Fisher. Illustrated by Tomie de Paola. Englewood Cliffs, NJ: Prentice-Hall, 1971.

Instructions for performing seventy-five feats of magic with simple equipment and practice.

* King Bidgood's in the Bathtub. Audrey Wood. 1985.

A delightfully illustrated picture book whose main character, the King, refuses to get out of the bathtub. Who knows what to do? In atypical, nonsensical ways, everyone tries, until a page pulls the plug and . . . glub, glub, glub. An adventure into the imagination. Perfect, rewritten as a reader's theatre script for use in meaningful oral reading to children. To receive a copy written as a retelling for readers' theatre by education student Delores Smith, send a self-addressed, stamped envelope to: Meg Philbin, Department of Teacher Education, School of Professional Studies, SUNY Potsdam College, NY 13676.

* Little Wizard Stories of Oz. Illustrated by John R. Neill. Schocken Books, 1985.

Six short humorous tales, including characters from Baum's Oz stories. These tales, none of which are included in the other Oz books republished in 1985 after forty years, make ideal classroom read-aloud stories for use with six to nine year old children. There are lessons to be learned from each tale that the children can identify, but no . . . "fearsome morals."

Listen to Me. Barbara Neasi. Illustrated by Gene Sharp. Chicago: Children's Press, 1986.

Whenever Mom and Dad are too busy to listen, Grandma saves the day, helping out and being a good listener.

* The Lollipop Princess: A Play for Paper Dolls in One Act. Written and illustrated by Eleanor Estes. Harcourt Brace, 1969.

This has been a favorite of teachers for many years. The play concerns a princess who falls ill because of her craving for a special lollipop. Older children love creating their own costume versions, a perfect opportunity for building and using stick puppet constructions in puppet shows.

Magic by the Lake. Edward Eager. Illustrated by N. M. Bodecker. Harcourt, Brace & Jovanovich, 1957.

On a vacation, four children find themselves with an entire lake full of magic, which they must tame and learn how to handle in order to find the treasure that waits for them.

Magic in the Mist. Margaret Mary Kimmel. Illustrated by Trina Schart. New York: Athenum, 1984.

Thomas, living in west Wales, studies long and hard to become a wizard, but with very little success.

* A Medieval Feast. Written and illustrated by Aliki Brandenberg. Harper & Row, 1983.

Aliki, a popular author of picture books for children, provides a vivid visualization of the preparation, arrival, and visit of a king to a medieval manor. A marvelous source of information for 8-11 year olds in preparing dramatic improvisations set in castles and manors.

The Mystery of the Lost Princess. Dale Carlson. Illustrated by Tom LaPadula. New York: Golden Books, 1984.

While aiding Sasha Ivan, an abused classmate, James Budd and Honey Mack begin to suspect that she is the missing princess, Tatiana Alexandrovna, of Mornia.

The Prince and The Pauper. Mark Twain. New York: Bantam Books, 1982.

A poor boy and a prince, who look identical, trade places.

Prince Boghole. Erik Christian. Illustrated by Julie Downing. New York: Macmillan, 1987.

Desmond, ruler of the island kingdom of Eire, promises his daughter's hand to the prince who brings him the most wonderful bird.

Prince Caspian, The return to Narnia. C. S. Lewis. Illustrated by Pauline Baynes. New York: Macmillan.

Sequel to The lion, the Witch and the Wardrobe.

The Shadowmaker. Ron Hansen. Illustrated by Margot Tomes. Harper & Row, 1987.

A cunning little girl named Drizzle rescues her town from the bedlam created by the mysterious Shadowmaker, a wizard who makes new shadows for people.

* Sing: A Picture Book in Mime. Written and illustrated by Tomie de Paola. Harcourt Brace Jovanovich, 1983.

Only the love and friendship offered by children can mend the broken heart of Pierrot in this wordless picture book. Children use the illustrations as stimuli for their own interpretation of the text.

Spooky and The Wizard's Bats. Natalie Savage Carlson. Illustrated by Andrew Glass. New York: Lothrop, Lee & Shepard Books, 1986.

Spooky, formerly a witch's cat, is plagued by bats sent by a wizard, and thinks of a plan to outwit him.

* The Story of a Castle. John Goodell. 1986.

This picture book for all ages traces the life of a British castle. Children will enjoy using stories from this book as backgrounds for short dialogue scripts. Characters could be made to "come to life" in the classroom, with a group tableau depicting each day in the lives of the imaginary characters who have come alive to offer their retellings.

* Strega Nona. Retold and illustrated by Tomie de Paola. Harcourt Brace Jovanovich, 1975.

The magic pasta pot causes trouble for Big Anthony as he tries, in the absence of Strega Nona, to show off his magic to the townspeople.

Strega Nona's Magic Lessons. Story and pictures by Tomie de Paola. Harcourt, Brace, and Jovanovich, 1982.

Big Anthony disguises himself as a girl in order to take magic lessons from Strega Nona.

* Wizard Crystal. Written and illustrated by Manus Pinkwater.

An unhappy wizard is led to the frog pond and the magic crystal by a magic compass, and is himself transformed into a happy frog. Drama and writing activities abound in the imaginary transformations that will occur if the children choose to write different endings to this story. Children create their own magic symbols by repeating a visual pattern to create icons.

The Wizard in the Tree. Alexander Lloyd. Illustrated by Laslo Kubinyi. New York: Dutton, 1975.

Mallory's encounter with the wizard in the tree begins a chain of events that change the lives of the villagers dominated by a suspicious squire.

A Wizard of Earthsea. Ursula Le Guin. Illustrated by Ruth Robins. New York: Bantam Books, 1968.

Pride and jealousy drive a young student of magic to try certain dangerous powers too soon, thus unleashing evil in the land.

The Wizard of Gauze. Charles Keller. Illustrated by Ken Mahood. Englewood Cliffs, NJ: Prentice-Hall, 1979.

Presents a collection of jokes such as "Did you hear about ... The boy who had Egyptian flu and gave it to his mummy?"

The Wizard of Oz. Frank L. Baum. Illustrated by W. W. Denslow. Macmillan, 1962.

All the classic illustrations in this faithful reproduction tell the tale of Dorothy and her adventures in the land of Oz.

Wizards and Sorcerers. David Oakden. Windmere, FL: Rourke Publications, 1982.

Five tales of wizardry from Asia, Africa, and Europe.

Wizards and Wampum. Roger Squire. Illustrated by Charles Keeping. New York: Abelard-Schum, 1972.

Seven Iroquois legends about talking animals, wizards, and magic.

To The Teacher:

Each children's book identified with an asterisk (*) is available from the Juvenile Collection, Potsdam Public Library and includes suggested drama activities. All other books listed may be borrowed through the St. Lawrence, Lewis, BOCES School Library System.

Connecting The Children's Show with the Curriculum *

Aims	Objectives
Development of Personal Resources	To foster in the student confidence in speech and movement. To inspire in the student a positive self-image. To stimulate in the student imaginative and creative thought.
The Acquisition of an Understanding of Self in Relation to Other	To increase awareness in the student of self and others.
The Practice of Communication Skills	To encourage the constant improvement of the student's verbal communication skills listening, speaking, reading, and writing. To expand the students' non-verbal communication (i.e., "body language").
The Stimulation of a Sense of Inquiry and a Commitment to Learning	To strengthen the student's powers of concentration.

	To develop the student's abilities to reflect on and to interpret experience.
The Creation and Appreciation of Dramatic Forms of Art	To provide the student with the opportunity to work within the dramatic forms as an individual and as a member of a small group (i.e., as a part of the whole). To encourage the student's understanding of various conventional dramatic forms and to explore new structures and techniques.

* Adapted from Dramatic Arts: Curriculum Guideline (1981). Toronto: Ontario Ministry of Education.

Closing Remarks

We hope that this educational guide has been beneficial in expanding students' drama experiences. These ideas are not meant to be the end of the children's drama activities, but rather a foundation upon which teachers and students may construct more extensive activities involving drama in the classroom.

Your ideas, reactions and feedback are encouraged. We invite you to share the children's drawings, writings or games, as well as your own thoughts, ideas and information, as together we learn more and more about "drama in education." Please feel free to contact us. Letters should be addressed to:

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